Physical Motifs and Concentric Amplification in Godard/Lully's Armide

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Introduction: "Aria" and Genre

The role of operatic music in film is traditionally diegetic. For example, in films like *The Shawshank Redemption* (1994), *Philadelphia* (1993), and *The Godfather III* (1990), there is a dramatic motivation for the presence of the music and/or a visual cue that lets the audience know that the characters can actually hear it. Typically, the use of operatic music is also a cultural cue for the exotic or incongruous; it distances the viewer from the onscreen image because of its explicitly performative nature. In *Philadelphia*, for example, the main character (played by Tom Hanks), "performs" a Puccini aria by lip-synching to a recording of Maria Callas and performing elaborately stylized staging. The setting for this scene immediately cues the audience to the other-worldliness of the aria by bathing Hanks's apartment in lurid red lighting and using jarring camera angles and close-ups. In *The Godfather III*, as in *Dangerous Liaisons* (1988), *Moonstruck* (1987), and *Pretty Woman* (1990), the role of operatic music is even more explicitly diegetic, since all four depict actual opera performances attended by the characters in the film. In *The Shawshank Redemption*, the main character plays a Mozart duet over the loudspeakers at Shawshank Prison.

What if, however, operatic music were used in a nondiegetic context, as the fundamental thread that binds a film together? Films such as *Raging Bull* (1980), *A Room With A View* (1986) and, more recently, *The Rock* (1996), have experimented with this idea in a limited context, combining opera excerpts with a more traditional film score. The most obvious use of opera as the sole source for a film score would of course be the opera film (such as Hans-Jürgen Syberberg's *Parsifal* [1982] or Joseph Losey's *Don Giovanni* [1979]), but this, like the film musical, belongs to a hybrid genre and must therefore be considered separately.

In 1987, producer Don Boyd and the executive producers at Lightyear Entertainment and Virgin Vision posed an intriguing question: what would happen if nine well-known directors were each presented with the opportunity to direct one opera scene of their choice, in any way they saw fit? The result, called simply *Aria*, is a collection of nine scenes, from five to fifteen minutes in length, each set to an excerpt or excerpts from a different opera.[1] As a means of tying the disparate scenes together into a cohesive whole, a tenth scene was added, which functions as prelude, interlude, and extended postlude, revealing itself in short segments between the other scenes of *Aria*. A complete picture of the organization of the film is presented as figure 1; Jean-Luc Godard, Robert Altman, and Ken Russell are among the directors represented.

Figure 1. Layout of *Aria*

Scene/Opera	**Excerpt**	**Director**
0. Introduction: Scene 10a		
1. Scene 1: *Un Ballo in Maschera* (Verdi) * Scene 10b	(excerpts)	(Nicholas Roeg)
2. Scene 2: *La Forza del Destino* (Verdi) * Scene 10c	"La Virgine degli Angeli"	(Charles Sturridge)
3. Scene 3: *Armide* (Lully) * Scene 10d	(excerpts)	(Jean-Luc Godard)
4. Scene 4: *Rigoletto* (Verdi) * Scene 10e	(excerpts)	(Julien Temple)
5. Scene 5: *Die Tote Stadt* (Korngold) * Scene 10f	"The Lute Song"	(Bruce Beresford)
6. Scene 6: *Les Boreades* (Rameau) * Scene 10g	(excerpts)	(Robert Altman)
7. Scene 7: *Tristan und Isolde* (Wagner) * Scene 10h	"Liebestod"	(Franc Roddam)
8. Scene 8: *Turandot* (Puccini) * Scene 10i	"Nessun Dorma"	(Ken Russell)
9. Scene 9: *Louise* (Charpentier)	"Depuis le jour"	(Derek Jarman)
10. Scene 10j: *I Pagliacci* (Leoncavallo)	"Vesti la giubba"	(Bill Bryden)

[1] *Aria* is available on Vision Video VVD 546 (PAL format) and Lightyear Entertainment 54058-3 (NTSC format).

A formal organization of the type presented in figure 1 urges the viewer to relate each of the nine scenes to the overarching narrative constructed by the tenth, an urge that is augmented by several of the interludes. In Scene 10b, for example, the protagonist (who, we have gathered, is a stylish, potentially wealthy, middle-aged Italian man), enters a church to pray to Mary; this scene is immediately followed by Charles Sturridge's treatment of "La Virgine degli Angeli" from Verdi's *La Forza del Destino*, in which a young child also prays to Mary. In Scene 10d, the opera singer (for that is what he is, as the audience later discovers) is shown in one of the front boxes of an opera house (the Teatro Ponchielli in Cremona, Italy, according to the credits). In contrast to Scene 10b, where his actions established a strong link with the following scene, he now seems to be reacting to Scene 3 (Jean-Luc Godard's treatment of Lully's *Armide*), looking up with alarm at the ceiling as the echoes of the final screams of the two protagonists seem to echo in his (and our) ears. Similarly, after Scene 7 (Franc Roddam's interpretation of the "Liebestod" from Wagner's *Tristan und Isolde*) he is shown staring into his dressing room mirror, his eyes full of tears, as if he were replaying in his mind the double suicide depicted in the scene.

The question of the genre of *Aria* is complex. In one sense, it is an opera film (or, rather, a series of short opera films), since it purports to depict the actions and images described in the texts of each scene. This simple generic designation is complicated, however, by the fact that, with the notable exceptions of the fifth and tenth scenes (and brief excerpts in the third and fourth), the directors do not have the actors lip-synch the text, nor do they bring in opera performers to play the roles. Moreover, though the distinction between diegetic and nondiegetic music is substantially blurred in Scenes 1 and 4, the majority of the music in *Aria* is nondiegetic, meaning there is no visual indication that the characters can actually hear the music, nor is there any narrative motivation for its presence in the scenes.[2]

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[2]Scene 5 is somewhat oxymoronic. Though it includes onscreen music (the characters lip-synch throughout), the music is still nondiegetic because it expresses the characters' subjectivity and is therefore not a "public" performance (i.e., the characters are unaware that they are singing). In *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (Princeton: Princeton University Press, 1991), xii, Carolyn Abbate argues that this is the typical state of nineteenth-century opera. See also James Buhler and David Neumeyer, "Review of Caryl Flinn, *Strains of Utopia* and Kathryn Kalinak, *Settling the Score*," *Journal of the American Musicological Society* 47, no. 2 (1994): 377–81.

The Text: Quinault's Libretto

Of all the scenes in the film, the one that is perhaps the most visually and aurally arresting is Jean-Luc Godard's treatment of Lully's *Armide*. In his analysis of the scene, Nicholas Cook discusses the textual sources for Lully's opera at length; I will not review that information here, except to emphasize that the fundamental theme of the story of Armide and Renaud (or Armida and Rinaldo, in the original Italian) is that of a struggle between opposing forces, both internal and external.[3] Through the use of enchantment, Armide, the Saracen sorceress, captures Renaud, the Christian knight, intending to murder him while defenseless and rid herself and her people of the final obstacle in their path to victory over their enemies. Poised to strike, Armide falters and discovers, after a struggle with her emotions, that she loves Renaud and cannot kill him.

Phillipe Quinault, Lully's librettist, externalizes the conflict through personification: he presents Wisdom (*La Sagesse*), Glory (*La Gloire*), Love (*L'Amour*) and Hate (*La Haine*) as actual characters in his drama.[4] In the Prologue, Glory and Wisdom share the stage, each followed by a retinue of heroes and nymphs, respectively. The use of demons in various guises is another ingenious device that Quinault uses to depict opposite ends of the emotional spectrum. In Act II/iv,[5] for example, the demons appear disguised as "heroic shepherds and shepherdesses," led by "a water nymph," and sing a paean to love: "It is to sport and love that one must give the best days!" ("C'est aux Jeux, c'est aux Amours, qu'il faut donner les beaux jours!").[6] They then go on to oppose

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[3]My discussion of Godard/Lully's *Armide* is partially based on work done with Dr. Nicholas Cook in 1995. My work on the scene inspired Dr. Cook to include a chapter on it in his recently published book, *Analysing Musical Multimedia* (Oxford: Clarendon Press, 1998). That chapter, "Reading Film and Rereading Opera: From *Armide* to 'Aria,'" (Cook, 215–60) constitutes one basis for the present discussion of the scene.

[4]Love is not actually mentioned as one of the *dramatis personae*, but after the grand parade of passion-characters in the opening of Act III, Scene 4 (where Hate "comes up out of Hell, accompanied by the Furies, Cruelty, Vengeance, Rage, and the passions that are associated with Hate,") the followers of Hate "eagerly break and burn Love's weapons." As Cook points out, this scene was added by Quinault to the original story by Torquato Tasso, which demonstrates the librettist's desire to amplify the conflict between the passions (Cook, 216).

[5]Act II, Scene 4. This shorthand notation will be used throughout the article.

[6]Throughout the present discussion, the source used for citations from the libretto is the Lajarte piano-vocal score of *Armide* (New York: Broude Brothers, 1971). All translations are the author's own.

Love and Wisdom: "Let us leave youth to tender love; wisdom has its own time" ("Laissons au tendre Amour la Jeunesse en partage La Sagesse a son temps"). In Act III/iv, by contrast, the demons appear in their true forms as followers of Hate and sing, "The more one knows love, the more one despises it; we will destroy its evil power" ("Plus on connait l'Amour, et plus on le déteste; détruisons son pouvoir funeste"), whereupon Hate's army literally destroys Love's weapons, burning and smashing everything in sight, alluding to the battle between the troops of Hidraot and Godefroy that begins the opera.

Quinault also includes strong allusions to Greek mythology and to the epics of Roman antiquity in his libretto. The story of a great hero who is temporarily detained from achieving his destiny (*devoir*) by the love of a powerful woman is reminiscent of the story of Dido and Aeneas as told in *The Aeneid*; this connection is most strongly observed in Act V/iv and v, where Armide desperately tries to halt the flight of Renaud and then destroys her palace in despair. In addition, Quinault spends a great deal of time emphasizing Armide's magical powers. Act I/i and iii are discourses on the greatness of her powers, while Acts II/ii, III/iii, and V/v are actual invocation scenes. Furthermore, the island setting of her seduction of Renaud recalls the enchantress Calypso's seduction of Odysseus in *The Odyssey*. Finally, the manner of Renaud's rescue by Ubalde and Le Chevalier Danois suggests the story of Perseus and Medusa: in both stories, a special reflective shield (symbolizing truth) is the means of salvation.

Act II/v

Far more important than Quinault's allusions to antiquity or his personification of the external struggle between the passions, however, is his brilliant depiction of Armide's internal struggle, particularly in Act II/v and Act III/i. This struggle is foreshadowed in Act I, where the recounting of Armide's dream that Renaud had pierced her through the heart and that she had loved him ("Je me sentais contrainte à le trouver aimable dans ce fatal moment qu'il me perçait le coeur," I/i, last line) is juxtaposed with her proud declaration that her "greatest joy is to be the mistress of [her] own heart" ("Mais je fais mon plus grand bonheur d'être maîtresse de mon coeur"). The depth of her hatred is then established in Act II/ii, where she begs Hidraot, her uncle, to allow her to be the one to murder the defenseless hero so that she may see Renaud "expire from her blows" ("expirer de mes coups"). The use of the verb "immoler," which means to immolate, or sacrifice, in the

context of her plea lends an unnerving religious fervor to her hatred: she pleads, "Laissez-moi l'immoler" ("Let me sacrifice him").

It is within this context, then, that Armide's struggle in Act II/v and Act III/i takes shape. The texts of these two scenes are given in appendix 1. In Act II/v ("Enfin, il est en ma puissance"), Quinault reveals the turbulence of Armide's emotions through the use of juxtaposition, as in the three pairings separated by ellipses at the end of the first section ("Frappons . . . Ciel! qui peut m'arrêter? Achevons . . . je frémis! Vengeons-nous . . . je soupire!"), and through the clever manipulation of punctuation. The ellipses between the three pairs indicate Armide's hesitation; they are the literary embodiment of her trembling arm. Her troubled state of mind is also indicated by the alternation between questions and exclamations: the first three couplets are cool, calm statements (finished with periods) made by the calculating Armide, but the next two (which depict her faltering) comprise a series of three questions ("Quel trouble me saisit?/Qui me fait hésiter?/Qu'est-ce qu'en sa faveur la pitié veut me dire?") followed by a series of three exclamations ("Frappons . . . Ciel!/Achevons . . . je frémis!/Vengeons-nous . . . je soupire!"). The evaporation of her anger when she approaches Renaud is then depicted by the return in the sixth and seventh couplets to impotent statements capped by periods.

The rhyme scheme of the scene is also indicative of the various subtle (and not so subtle) changes in Armide's disposition. In the opening two couplets she is proud and confident, declaring her intentions according to an ABAB rhyme scheme. In the third couplet, however, she seems to grow impatient and cuts herself off by singing a directly rhymed pair ("Par lui tous mes captifs sont sortit d'esclavage, qu'il éprouve toute ma rage"), as if by discoursing too much on the topic of Renaud's bravery in rescuing his comrades she will lose her resolve to kill him. Her altered state of mind in the second part of the scene is also revealed by an isolated use of the ABBA rhyme scheme (in the eighth and ninth couplets): the reversal emphasizes the final line of the ninth couplet, "Il semble être fait pour l'Amour" ("He seems to be made for love"), the source of all Armide's trouble. Finally, as she hits upon a solution to her dilemma that pleases her (namely, to have her minions transport her and Renaud to a remote island) and gets down to the business of invoking demons, the "no nonsense" rhyme scheme of the third couplet returns to create a straightforward AABBC design for the final three couplets of the scene.[7]

[7]The lack of a rhyming couplet for the final line, however, underscores Armide's impatience and haste.

Act III/i

The other principal depiction of Armide's internal struggle with her love and hate for Renaud is found in Act III/i. In Quinault's text, the issue is still far from resolved, since Armide will invoke Hate in Act III/iii to help break Love's hold on her. In fact, the issue remains unresolved even up to the very end of the opera, since, in the breathtaking juxtaposition of Act V/iv and v, she offers herself to Renaud as a prisoner and a human shield for him in battle ("Emmenez Armide captive! J'irai dans les combats! J'irai m'offrir aux coups qui seront destinés pour vous!"), only to turn around when she is rejected and curse him horribly, promising to burn his unfaithful heart (immolation, again) and wreak her vengeance on him ("Je tiens son coeur perfide! Ah! Je l'immole à ma fureur! . . . L'espoir de la vengeance est le seul qui me reste").

In Act III/i, Armide's vacillation is reduced to its barest essence: the aria ("Ah! si la liberté me doit être ravie") consists of a single repeating rhyme scheme (AB), and every couplet (with the fourth extended by one line) ends with Armide questioning Renaud's victory over her. The change from second person to third person in the ninth line is telling: the line itself is the "odd man out," added to the end of the second strophe before the repeat of the first four couplets. It is almost as if Armide is stepping out of herself to regard the situation as an observer, thus indicating her acceptance of her plight. This is further supported, as Cook notes, by the "process of confirmation" that takes place in the middle section of the aria, where Armide admits that her anger has been changed to languor ("Comment as-tu changé ma colère en langueur?").[8]

The Music: Lully's Opera

How are the internal and external conflicts of Quinault's libretto treated by Lully in his opera? They are both amplified and subverted, as the following discussion will show. To begin with, Lully establishes a set of aurally salient features that are associated with each of the passions. In general, hate and vengeance are represented by fast, loud, major-mode music, while love and despair are represented by slow, soft, minor-mode music. These two passions, in turn, correlate with Armide's victory or defeat

[8]Cook, 220.

(i.e., she is represented as powerful and in control when she is invoking hate and vengeance, but weak and helpless when confronted with love). Thus, in Act I/i, Sidonie and Phénice, Armide's attendants, sing of her victories and glory in a brisk F major. Similarly, in Act I/iv and Act II/ii, the duets between Armide and Hidraot, in which they sing about pursuing and catching Renaud, are set in C major and G major, respectively. Both are marked "Vite" and are in duple or quadruple meters.[9]

Act II/v

In his discussion of the music of II/v, Nicholas Cook argues that there is a contradiction between what Armide is saying and what the music is telling the audience.[10] Using Schenkerian graphing techniques, Cook shows that Armide's forceful declarations—"I will pierce his invincible heart!" ("je vais percer son invincible coeur!") and "which justifies my rage!" ("qu'il eprouve toute ma rage!")—fail to garner any middleground structural support, revealing themselves to be empty threats and idle boasting. Rather than rehash Cook's arguments here, I will demonstrate how this incongruity between the music and the text permeates the surface of II/v as well.

From the opening moments of its orchestral prelude, this scene relies upon melodic contour and specific intervallic leaps to convey its dramatic content. In general, melodic ascent correlates with Armide's feelings of hate or anger (her triumph), while descent signifies her love or despair (her defeat). Specific melodic intervals are used in conjunction with contour to give further shading to the emotions projected. Even before Armide speaks, a pattern of aural associations has prepared the listener for the internal struggle to come. In mm. 1–2, a rapid ascent from G5 to B5 is followed by a downward leap of a minor sixth. This pattern is then compressed slightly in mm. 2–3, where a leap down by perfect fifth (F♯5 to B4) follows an ascent from D5 to F♯5. Finally in m. 3, the melody leaps up a perfect fourth from B4 to E5, a gesture whose triumphant character is accentuated by its fanfare-like rhythm (mm. 8–9). A sense of mounting tension is also built into the second half of the orchestral introduction, mm. 7–18, where a series of leaps forces the melody to ascend a minor seventh from D5 (m. 7) all the way to

[9]All performance indications are taken from the Lajarte score. The reader may wish to consult this score during the following discussion.

[10]Cook, 232–35.

C6 (m. 17). This tension is hardly resolved in mm. 17–18, which contain two consecutive diminished-fifth leaps, outlining a diminished-seventh chord and increasing the disjunctive character of the melody even further.

When Armide enters, it seems as though things are finally under control: she sings a solid arpeggiation of the E minor tonic in mm. 20–22, repeating the triumphant B4 to E5 fourth as she sings, "At last he is in my power." The chinks in her icy armor begin to show quickly, however, as her feelings for Renaud (hate, in this case) surface in a brief tonicization of G major (mm. 23–24)—the mode of vengeance as discussed above—and an ugly diminished-fifth leap down on the word "vengeance" (mm. 25–26).[11] Moreover, it soon becomes clear that Armide is trying a bit too hard, protesting a bit too much. After a third attempt to rouse herself for the murder attempt with a vigorous melodic ascent initiated by another leap of a perfect fourth (mm. 30–31), she tries to kill Renaud and finds her arm unwilling. At this moment, there is a dramatic shift in register and contour (a leap down by major sixth, followed by a decorated downward arpeggio) that indicates Armide's hesitation and uncertainty.[12] Every successive indication of Armide's struggle is articulated in a similar manner: "Strike!" "Complete it!" and "To revenge!" are set with ascending perfect-fourth leaps, each one higher than the next as Armide's despair mounts, while their corresponding phrases of denial are set with descending arpeggios.

The key of Armide's resignation in m. 42 on the words "I sigh" is G major, the same key used to set her earlier desire for revenge. As the irony of her situation settles upon her, she sounds a bitter note, moving from G4 through D5 to D♯5 in mm. 43–44, creating a melodic augmented fifth. Her dilemma is given a parting nod in mm. 45–46, where the perfect-fourth leap on "my anger" is followed by a descent through a diminished fifth on "extinguishes itself." This dilemma is reiterated in mm. 57–60, illustrating the difference between war (an ascending fifth line) and love (a descending-fifth line).

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[11]Cook rightly points out that an implied B4 above the F♯4 in m. 26 completes a middleground descent from the E5 in m. 22. This makes Lully's explicit use of the F♯4 here instead all the more telling, and an erudite performer might place a little extra emphasis on it, perhaps changing the timbre slightly as well.

[12]For Rousseau and Rameau's conflicting views on the dramatic efficacy of this moment, see Cook, 229–32, and 235, n. 30.

Musical Codes

On a broader level, the music amplifies the opposition created in the libretto through the use of musical "codes." Drawing on the work of film theorist Claudia Gorbman, David Neumeyer has recently begun to develop a theory of narrativity in film music that prominently features these musical codes as signifiers pointing to a deeper signified meaning.[13] Following Gorbman, he identifies five types of codes in film music: cultural musical codes, pure musical codes, cinematic musical codes, cultural-cinematic musical codes, and cinematic-cultural musical codes.[14] An examination of the music of Godard's *Armide* in terms of these designations provides new insights into the function of the music in the film.

A cultural musical code is any musical element or group of elements that produces a strong cultural association, such as style (classical vs. popular, historical period, ethnicity), affect (tempo, mode, emotional cognate), or a combination of the two.[15] In *Armide*, the use of Baroque orchestral music with its characteristic instrumentation (strings, harpsichord) and steady rhythms, creates the expectation of sedate, stylized stage movement. When the film reveals naked women with butcher knives in a Parisian gym, the effect is disjunctive and incongruous, to say the least, particularly since the music preceding this scene is set, more appropriately, in an opera house (Scene 10c), before Godard's first shot of the gym.[16]

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[13]Neumeyer gave a talk entitled "Source Music, Background Music, Fantasy, and Reality in Early Sound Film: Franz Waxman's *Liliom*," at the 1996 meeting of Music Theory Midwest at Western Michigan University in Kalamazoo, Michigan. His main sources included Edward Branigan, *Narrative Comprehension and Film* (New York: Routledge, 1992); Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Bloomington: Indiana University Press, 1987); and David Bordwell, *Narration in the Fiction Film* (Madison: University of Wisconsin Press, 1985). The substance of his paper was subsequently published in David Neumeyer, "Performances in Early Hollywood Sound Films: Source Music, Background Music, and the Integrated Sound Track," *Contemporary Music Review* 19, no. 1 (2000): 37–62. I am grateful to Dr. Neumeyer for his generosity in sharing the results of his ongoing research.

[14]See p. 98 of this issue for further discussion of these codes by Neumeyer.

[15]Gorbman calls these "cultural conventions" (Gorbman, 3, 13).

[16]A similarly disjunctive effect is created by Robert Altman's pairing of excerpts from Rameau's *Les Boréades* with shots of members of an insane asylum in Scene 6. In Altman's case, however, the disjunction is intended ironically, since his setting is drawn

In a similar manner, the regular cadences of the music (another cultural musical code), are destabilized by the use of ambient sounds and cross-fading in the film. These ambient sounds, which include the metallic clanking of gym equipment, a hubbub of gym conversation, the creaking of leather, and the squeal and rumble of a passing subway, all have their own cultural associations as well, associations that are far removed from the world of Baroque opera. In fact, the mechanistic and urban quality of much of the ambient noise included in the film is a code for working-class factory life, which is about as far removed from the courtly sounds of the French Baroque as one could possibly imagine.[17] This juxtaposition, then, creates disjunction on a broader level (i.e., between media) as well.

Neumeyer lists nine cinematic musical codes, including degree of synchronization, continuity, the interaction of cutting and music, and narrative plausibility, and it is in this area that Godard truly comes into his own, musically speaking. In terms of synchronization, several of the bodybuilders' movements are coordinated with the music just enough that any disjunction between the two becomes noticeable. In Shot **6**, for example, a foregrounded lifter using a floor weight on a lifting bar accentuates the pulse of the music with each repetition he completes. In Shot **10**, the effect is heightened by the lifter's bench presses, as he seems to pause between several repetitions in order to stay synchronized with the music. After these two examples have established a paradigm of congruence between the motions of the lifters and the pulse of the music, the disjunction in **13** is disconcerting: three builders work out at various speeds, none of which match the music (which is itself an overlapping of two disparate scenes). Congruence is restored in **15** and **22**, however, where the connection is made explicit by the ambient sounds of the lifting, which fall right on the beat: in **15**, it is the rasp of a cable and pulley, while in **22** it is the click of two dumbbells knocked together. In Shot **22**, the synchronization is again interrupted, this time by the failure of the weightlifter to make contact with the two weights. He glances down, as if aware that he is "off" the beat, and makes sure to click the weights loudly on the next repetition.

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from historically accurate accounts of an eighteenth-century taste for inviting the insane to a day at the opera (see his opening text screen).

[17]The potential humor of this juxtaposition is exploited by Godard in Shots **39–40** (see appendix 2), where he uses the stately march from III/iv to accompany the procession of the bodybuilders out of the gym.

The interaction between the cutting rhythms of the soundtrack and the imagetrack, another cinematic code, will serve as a perfect segue into the following discussion of the imagetrack. As figure 2 shows, only 11 of the 42 shots in the film (approximately 25 percent) coincide with changes in the soundtrack; in the rest of the film, sound and image move independently of each other. The congruences are arranged in a rough arc, with the apex at **26–34**, the nine-shot montage of W2 approaching a standing weightlifter.[18] The interpolated voyeuristic shots of an on-looking lifter, staring at the camera (as if he is staring at the scene) as his head tilts mechanically to the side, are responsible for the synchronization: **29**, **31**, and **33**, which show the voyeur in motion, are synchronized to the ambient clanking of the machine on which he is seated. The total effect of these shots is an impression of a single-minded, Terminator-like automaton, staring *through*, rather than at, the seductive scene before him.

The relative scarcity of synchronization between music and image elsewhere in the film would usually tend to mark each instance as an important event, but Godard undermines that markedness by fading the music out after the initial point of congruence and bringing up the volume *in medias res*, giving the impression that the music has been going on underneath all along. Therefore, the synchronization in **29–33** is all the more startling for its uniqueness.

Godard replaces synchronization with a fluctuating pattern of acceleration in cutting rhythm that is traded back and forth between the soundtrack and the imagetrack. Marked by solid black lines in the left and right margins of figure 2, this alternation begins with the four shot sequence that serves as an introduction to the film (**1–4**), in which the shots are from 3" to 11" long. The imagetrack then relaxes into a leisurely pace (22" to 39" per shot), while the soundtrack accelerates (5" to 15" per cue), and the alternation continues until the climactic moment in **26–34**, discussed above. In general, however, it is the soundtrack that is the more nimble of the two, with 46 of its 64 cues (72 percent) clocked at 10" or less, as compared to 19 of the 42 shots in the imagetrack (45 percent). A chart of sound cue durations is included in appendix 3 for reference; the durations for the imagetrack may be found in the shot list in appendix 2.[19]

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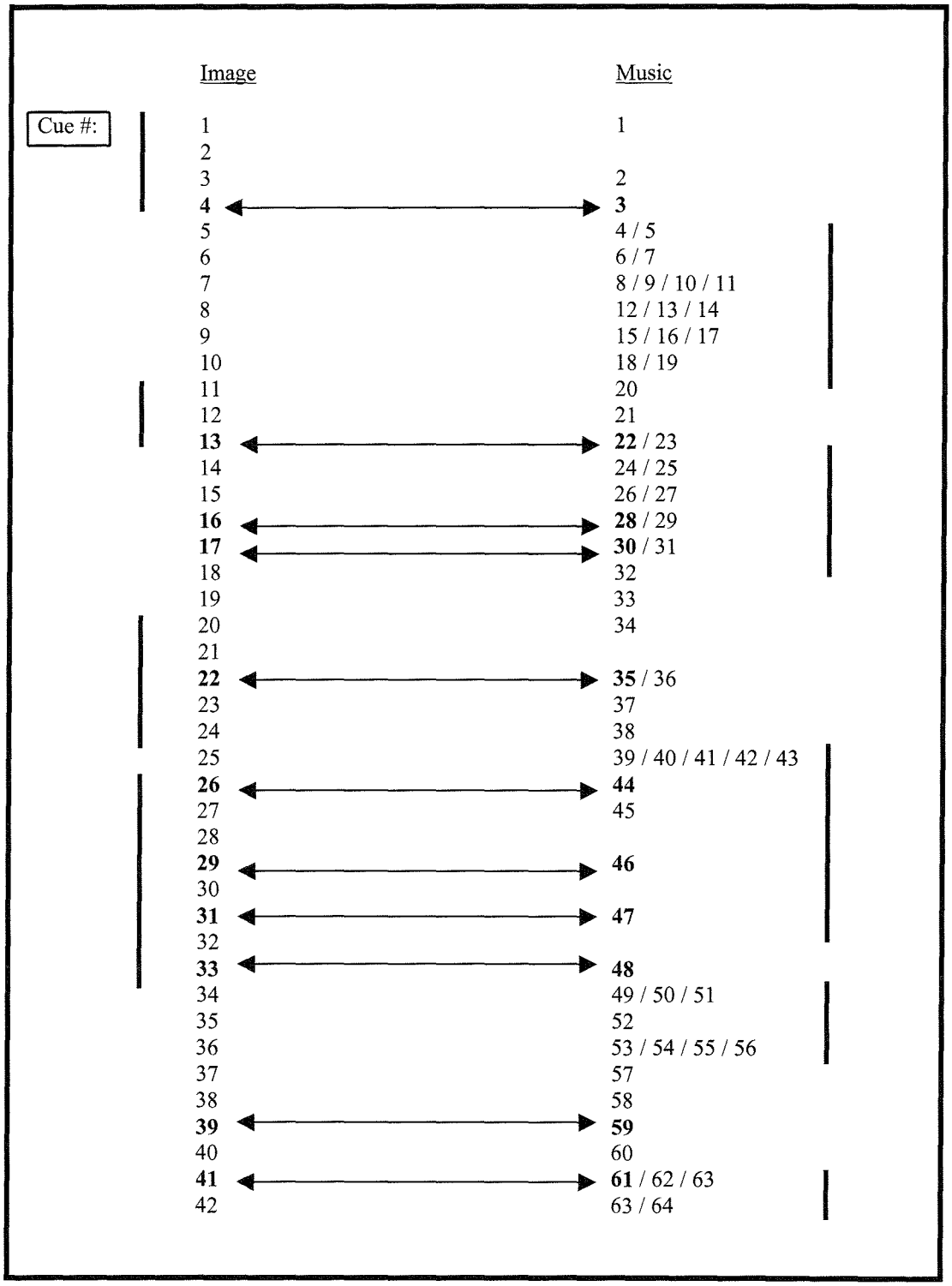
[18]To facilitate a comparison of the present analysis with Cook's discussion of the scene, his abbreviations for the two female protagonists—W1 for Woman 1 (the first to appear in the scene) and W2 for Woman 2—will be used throughout the paper.

[19]Appendix 3 lists all overlappings of ambient sounds and music as separate cues. Appendix 2 is adapted from Cook's appendix 6.1 (Cook, 254–56), but the timings are calibrated to the U.S. version of the film, whereas Cook's are based on the U.K. release (in PAL format). See note 1.

Figure 2. The interaction of the imagetrack and the soundtrack



The Images: Godard's Film

It is clear from the above discussion of synchronization and cutting rhythm that Godard is intent upon amplifying the opposition found in Quinault's libretto and Lully's music. By occasionally throwing the movements and the music out of synch and opposing the cutting rhythms of the imagetrack and the soundtrack, Godard is heightening the viewer's awareness of the tensions and struggle at work in the film. This amplification takes place on several levels, and it is here that it is appropriate for me to explain "concentric amplification," that cryptic term in the second half of my title. By definition, two items that are concentric with one another have the same center (as in two concentric circles). I use the term here to connote the various levels of textual, musical, and visual amplification of the basic idea of *Armide* (the struggle between opposing forces) that take place as that idea goes through the process of accruing new media (first a refined text, then music, and finally images).

Form: Symmetry and Transformation

One of the most fundamental means available to Godard for use in his concentric amplification is the form of the film. He elected to use only the most central portion of the opera: Act II/iv through Act III/iv.[20] In its original order in the opera, this excerpt has a structural coherence of its own that is best described by the formal model ABCB'A' (see figure 3). There is a clear symmetry to the five scenes selected by Godard (which may be the reason he chose to omit III/ii). In II/iv, the chorus of demons, disguised as shepherds and shepherdesses, praises love. This scene is followed by II/v, in which Armide finds that her hate for Renaud has been extinguished by her pity at the sight of him. In III/i, the axis of the symmetrical design, the fundamental question of the whole excerpt is posed: namely, has Love conquered Hate in Armide's heart? As III/iii, the counterpart to II/v, begins, Armide calls upon Hate to rekindle her fury; and finally, in III/iv, the chorus of demons reappears to denounce love. It is clear, then, that this "mirror" is

[20]Although Cook observes that Godard's musical material is drawn entirely from Side 3 of the Herreweghe recording (Cook, 217), implying that the selection might have been purely a matter of convenience, Act II/iv through Act III/iv constitutes not only the literal center of the opera but its dramatic crux as well.

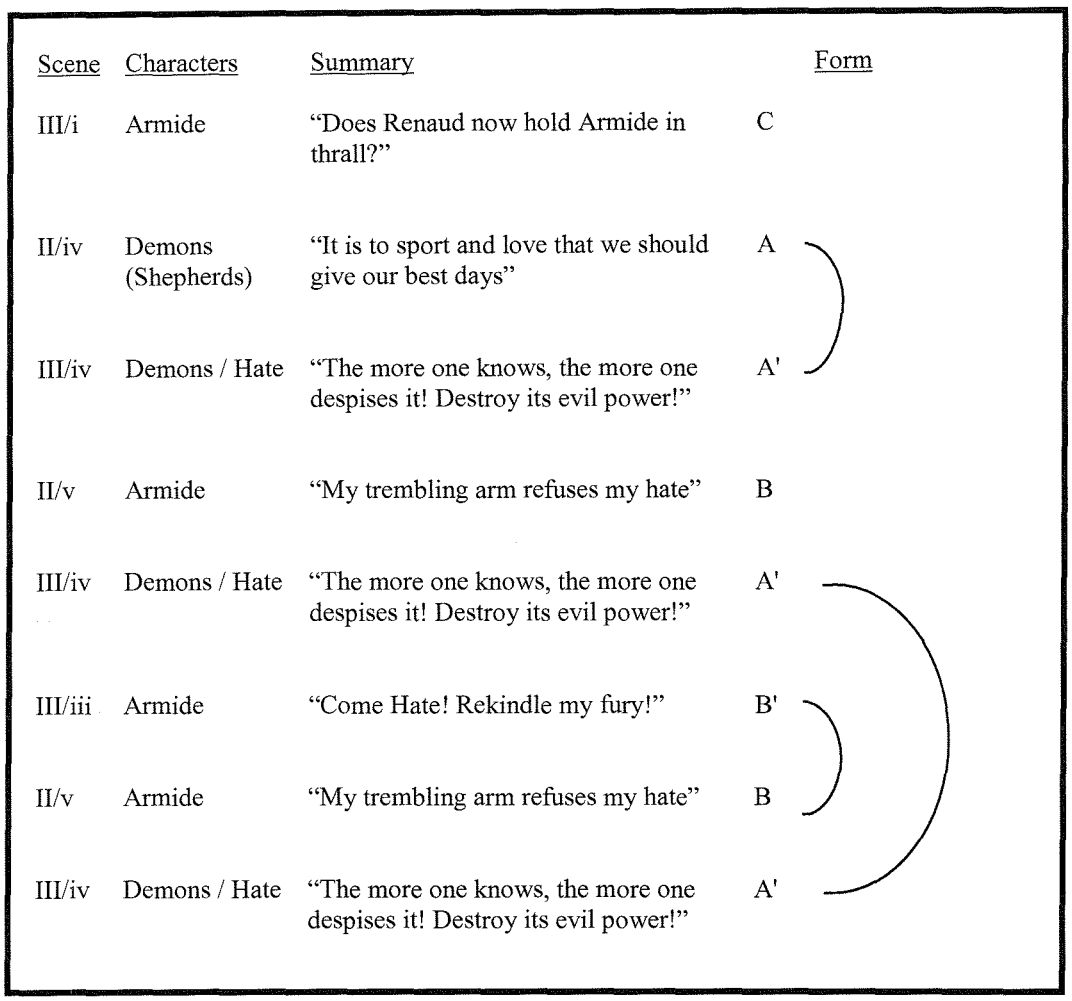
Figure 3. Formal structure of Lully's *Armide*, II/iv to III/iv

Scene	Characters	Summary	Form	Symmetry
II/iv	Demons (Shepherds)	"It is to sport and love that we should give our best days"	A	
II/v	Armide	"My trembling arm refuses my hate"	B	
III/i	Armide	"Does Renaud now hold Armide in thrall?"	C	
III/iii	Armide	"Come Hate! Rekindle my fury!"	B'	
III/iv	Demons / Hate	"The more one knows, the more one despises it! Destroy its evil power!"	A'	

not a straightforward one, but, like the mirror in a funhouse, one that returns a completely transformed image to the subject. This transformational symmetry in the music selected by Godard may have inspired aspects of the formal design of his film, an idea that I return to in my discussion of the literary trope of chiasmus below.

If Godard were to have set his selected scenes in their chronological order, the progression of his film would have been fairly straightforward, progressing from light to dark, love to hate, and so forth. As it is, however, he rearranges the order of the scenes, placing them in the arrangement shown in figure 4. In this new arrangement, III/i acts as a kind of prelude *qua* summary of the dilemma of the excerpt. The opposition of Love and Hate is then reinforced by the immediate juxtaposition of II/iv and III/iv, which are overlapped using the technique of cross-fading in the film. The context established, Godard chooses to devote the most time to II/v, the most famous scene in the opera, disrupting it with brief excerpts from III/iv and III/iii in juxtaposition as the film moves to its conclusion.

Figure 4. Form of Godard's *Armide*



Scene	Characters	Summary	Form
III/i	Armide	"Does Renaud now hold Armide in thrall?"	C
II/iv	Demons (Shepherds)	"It is to sport and love that we should give our best days"	A
III/iv	Demons / Hate	"The more one knows, the more one despises it! Destroy its evil power!"	A'
II/v	Armide	"My trembling arm refuses my hate"	B
III/iv	Demons / Hate	"The more one knows, the more one despises it! Destroy its evil power!"	A'
III/iii	Armide	"Come Hate! Rekindle my fury!"	B'
II/v	Armide	"My trembling arm refuses my hate"	B
III/iv	Demons / Hate	"The more one knows, the more one despises it! Destroy its evil power!"	A'

Godard's rearrangement of the scenes achieves a further amplification of the primary theme of conflict in the opera. By placing III/i, with all of its unanswered questions, at the beginning of his film, along with a visual distillation of the conflict (a four-shot sequence in which two key phrases—"I yield to this victor; by pity I'm won" and "my greatest wish was that thou mightst lie dead"—are presented as text screens alternating with posed shots), he highlights the tension between the two opposing forces. Perhaps the most important way in which he highlights the conflict is through his use of two different women to personify the opposing halves of Armide's psyche. Woman 1 and Woman 2 (W1 and W2) also serve to introduce light vs. dark, the first of the physical motifs employed by Godard: W1 has blonde hair and is fair-skinned, while W2 is a brunette, and has a somewhat darker complexion.

Chiasmatic Form: Immobilizing the Object of Desire

The rearrangement of the scenes also creates a new formal design that draws upon the idea of the distorted mirror, namely, a *chiasmatic* (ABB'A') design in which B' and A' represent a reflection of A and B. A musical chiasmus, according to Lawrence Kramer, is a formal construction that isolates the interior B sections through the use of a framing A section, in order to "relocate the focus of specific musical actions from the object to the subject," creating "an enclosure filled with conflicting impulses." This act of enclosure is a "structural trope that forms . . . an object of desire."[21] Such an object of desire, according to Lacan (who has also called it the "impossible object"), consists of a "symbolic representation of persons," typically a body that arrests an observer by its excessive beauty or strangeness, exerting "a fascination that arouses desire, repulsion, or both at once."[22]

These objects can act either as self-images, which point to a lack in the original subject, or erotic ideals, causing the subject to experience a state of "excessive reverie," which Freud called narcissism. A particularly concrete example of a reverie-inducing structural reversal would be the specular reflection. In a typical chiasmus, the subject (A) becomes newly transformed (A') by dwelling with the "object of desire" (B). The goal of this transformation can be seen as either a reintegration of the subject and object or a self-annihilation, the ultimate end of narcissism. Indeed, according to Paul de Man, "[the] reversal of figural order, itself the figure of chiasmus . . . crosses the attributes of inside and outside and leads to the annihilation of the conscious subject."[23] The longing that initially induces the subject to frame the object of desire, however, usually remains unfulfilled; as Ralph Norman states, "this seems to be the nature of chiasticism: both to create the longing for union and to frustrate that same longing."[24]

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[21]Lawrence Kramer, *Music as Cultural Practice, 1800–1900* (Los Angeles: University of California Press, 1990), 88. I am grateful to Dr. Matthew Shaftel for providing this reference and the following ones pertaining to the chiasmus.

[22]Ibid., 85.

[23]Paul de Man, *Allegories of Reading* (New Haven: Yale University Press, 1979), 37.

[24]Ralph Norman, *Samuel Butler and the Meaning of Chiasmus* (Hong Kong: Macmillan, 1986), 23.

In Godard's film, chiasticism operates on multiple levels (refer to the shot list in appendix 2). A chiasmus first appears in Shots **5–8**, which are laid out in the idiomatic ABB'A' design: in **5**, the viewer sees W1 (facing screen right) scrubbing a table; in **6**, W1 reappears and attends to a bodybuilder (who is facing the camera in the foreground); Shot **7** shows W2 attending to a different bodybuilder (who is facing away from the camera, in the background); and in **8** W2 (facing screen left) is seen scrubbing another table.[25]

In this sequence, **5** and **8** serve as the structural frame, a mirror that is made visually explicit by the change in the identity and positioning of the subject. Many typical chiasmatic elements are contained within the space accentuated by this frame: conflicting impulses (the women's feelings of attraction/repulsion), unfulfilled longing, and objects of excessive beauty or strangeness (the bodybuilders, with their hulking physiques). Yet, because Godard chooses to frame **6** and **7** with a reversal, rather than a mere repetition of A, the viewer's attention is called to the putative transformation that has taken place in the women, because they have dwelled with the object of their desire. And, indeed, in the proceeding shots, **10** and **11**, the women appear to reach a decision (**10**) and pose nude together (**11**), with the intent of attracting the bodybuilders' attention.

The irony of the chiasmatic design in the previous sequence now becomes evident: despite their apparent transformation, the two women have not succeeded in containing the objects of their desire. It is the two women (the original subjects) who become immobilized objects in **11**, rather than the bodybuilders. The failed attempts of both women literally to immobilize the builders in **6** and **7** may be considered in this light as well. In Shot **6**, W1 places her hand on the end of a lifter's barbell, as if she might try to halt its motion, but becomes mesmerized instead, while in **7**, W2 grabs a lifter doing pull-ups and temporarily halts him, only to run offscreen again.[26] These two scenes are Godard's visualizations of the attempted immobilization of the object of desire.

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[25]The general shape of **5–8** (ABA'), as Cook points out, also reflects the formal structure of "Ah! si la liberté me doit être ravie" (III/i), the *da capo* aria that is played during the sequence; this parallelism is emphasized by the precise coordination of the subsegments of each A section with the movements of the women in **5** and **8** (Cook, 225–26).

[26]As Cook notes (227), the imagery in **6** is absurdly phallic. Once this association is made, more subtle references appear in other shots (Shot **10**, for example).

The mirror analogy might be most effective here if we consider it to be a one-way mirror, like that found in a police interrogation room. The women are gazing through the transparent side, and, like investigators, actually enter the room to survey their subjects at close hand before again retreating to the comfort and safety of their distant observation. Both women look offscreen in **5** and **8**, as if watching the builders from afar. The builders, for their part, absorbed in narcissistic self-contemplation, see only their own reflections. This idea is reinforced by the literal presence of mirrors in several bodybuilding scenes in the film, most notably **28**. Many of the builders gaze intently offscreen, as if at their own reflection, particularly the lifter in **35**, where the lighting further enhances the semblance of a reflection.

A second chiasmus is also present at a larger level, in the structure of Godard's film. Shots **21–23**, which show W1 and W2 standing at tables, recall **5–8**. A miniature chiasmus of its own, this new sequence mirrors the previous one, presenting W2 in the foreground first and ending with W1. The setting leads the viewer to believe it is the same location used in **5–8** (the tables, the red chairs, and the distinctive blue doors are all familiar). Shots **11–19**, then, become the B sections of this large–scale chiasmus, with **9–10** and **20** functioning as transitions. As mentioned previously, Shots **11** and **12** reveal the women, not the bodybuilders, as immobilized. The B sections of this large-scale chiasmus also end as they began, with a shot of the women immobilized, this time in close-up (**19**). It is possible, then, to regard this larger design as an example of the narcissistic type of chiasmus: the women are actually in love with themselves in love with the bodybuilders.

The focus of **11–19**, however, is **17**, where W1 finally succeeds in immobilizing a bodybuilder (the same one she was seen with at the opening of the film, identifiable by his tattoos). Unfortunately, this immobilization does not have the desired effect: it appears to be intended to provide W1 with the opportunity to kill the builder (she holds a knife to his back). Within the context of the chiasmus, however, the effect of the immobilization is perfect. The act of framing the builder (effected in the A sections, **5–8** and **21–23**) creates an object of desire and induces a state of reverie: W1 stares fixedly at the builder's back, while W2 gazes off into space, moving her hands distractedly across her body.

Oppositional Form

The other formal design prominently featured in Godard's film amplifies the central conflict of the opera. As mentioned previously, the film opens with a four-shot sequence (**1–4**) that alternates a posed shot of each woman with two bodybuilders and a text screen, creating the formal design ABA'B'. The phrases presented in **2** and **4** directly oppose love/pity and hate/vengeance. If **6** and **7** are reconsidered as a single unit, then **5–9** constitute a second occurrence of ABA'B': **5** shows W1 scrubbing a table, **6–7** show various bodybuilders working out, **8** shows W2 scrubbing, and **9** shows more bodybuilders. In this revised model, it is now possible to account for **20**, an incongruous one-second clip of a weightlifter with a weight in each hand: this shot becomes the first in another four-shot ABA'B' sequence (**20–23**), where **20** and **22** are shots of the weightlifter and **21** and **23** are shots of W2 and W1 standing at a table.

The climax of this AB visual opposition occurs in **26–34**, which are laid out in an $ABA^1B^1A^2B^2A^3B^3A^4$ design. In each of the even-numbered shots, W2 approaches a standing weightlifter; W1 passes her a knife, which she throws away. In the odd-numbered shots, footage of a cyborg-like lifter is interpolated, showing him from the neck up, gazing directly at the screen from behind a machine that frames his face as he tilts to the side and obscures part of it as he returns to an upright position.

Physical Motifs: The Visual Amplification of Opposition

Godard's real visual amplification of the opposition in *Armide*, however, occurs in his manipulation of the details of his film, the "physical motifs." I define a physical motif as a recurring symbol associated with the physical world as interpreted by the five senses (thus, the love of God would be excluded as more of a "metaphysical" motive).[27] In musical terms, several physical motifs have already been discussed: the definition encompasses traditional melodic motifs, rhythms, timbres, or any other recurring, aurally identifiable element. In the visual realm, there are three common physical

[27]For a more detailed discussion of physical motifs, see Edward D. Latham, "Physical Motif and Aural Salience in Schoenberg's *Die glückliche Hand*," in *Schoenberg and Words: The Modernist Years*, ed. Charlotte M. Cross and Russell A. Berman (New York: Garland Publishing, forthcoming).

motifs: color, brightness, and motion or relative location (both horizontal and vertical).[28] In the hands of a master like Godard, however, these three can easily multiply; I have identified nine physical motifs that I will now describe, as best I can without the assistance of the actual images.

In Shots **1–2**, W1 (light hair and complexion) is initially associated with pity (she is shown posing with two bodybuilders in **1**, preceding the text screen on pity in **2**); W2 (dark hair and complexion) is similarly associated with hate in **3–4**. In **7**, light is juxtaposed against dark in the play of light and shadow on the gym wall facing the camera (the left side is sunlit, while the right is darker). In **11** and **12**, the two women pose together for the first time, bringing the light/dark contrast into sharp relief; this contrast obtains whenever the women are posed together, as in **19**, **36–37**, and **39–41**. Light versus dark also plays an important role in **27**, where W2 is shown alternately with her face hidden in her hair and revealed when she tosses it back, and **29–33**, where a weightlifter doing a neck exercise alternately hides and reveals half of his face in a mechanistic style. Perhaps the most intriguing use of the light/dark motif occurs in the larger context of *Aria*: the house lights are shown dimly lit as the *Armide* sequence begins, and then fully ablaze at the end of the scene, indicating that a transformation in the two women has indeed taken place.

Closely related to the use of light and dark is the use of the color motif black versus white. Since this motif is present in the background of the entire film, I will only describe a few important instances. Initially, in **4** and **7**, W2 is identified with black and white (as opposed to W1, whose scenes contain other colors). The motif is taken up again in **13**, where an African-American bodybuilder and a Caucasian are placed in juxtaposition. In addition, the opposition of primary colors (red vs. blue) is used as a motif. Beginning in **5**, where a pair of red chairs is contrasted with a pair of bright blue doors, and continuing in **8–10**, **14**, **18**, and **38**, the red/blue motif becomes a consistently intentional element of Godard's film. He even subtly incorporates it into the women's costumes (W1 wears a pink housecoat; W2 a light blue one), as well as the men's (the most prominent bodybuilder wears a red tanktop, and all the others wear red, yellow, navy, white, and black). In **39**, the bodybuilders march past the women in briefs colored red, blue, and black.

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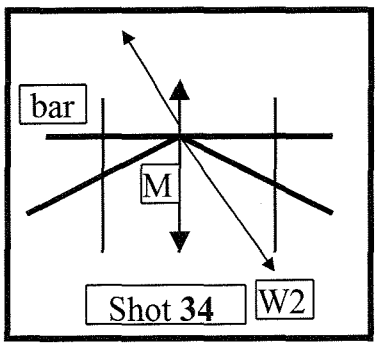
[28]David Bordwell and Kristin Thompson define a motif in film as "any significant repeated element," including an object, color, place, person, sound, or trait, camera position, or lighting pattern. See *Film Art: An Introduction*, 4th ed. (New York: McGraw-Hill, 1993), 57.

In addition to color, the manipulation of plane (horizontal vs. vertical) is an essential element of Godard's style in *Armide*. In general, both planes are represented in opposition to one another in the same shot (**5–7**, **9**, **13**, **17**, and **26–35**). In shot **35**, for example, a bodybuilder's face is shown in close-up, looking at the camera; his head is framed by the vertical uprights of the machine he is working on (a lateral pull machine), as well as the horizontal bar that he is pulling down behind his head. The two planes intersect to form a semblance of a cage or prison, an appearance that is reinforced by the impression of barred windows in the background of **40**, where the women pose as if trapped in a cage.

As demonstrated by the discussion of **35**, the vertical/horizontal motif is reinforced by the use of horizontal and vertical motion or directionality as well. In a painting, several things direct the focus of the viewer's gaze, including, among other things, light, color, plane, and, in a portrait, the direction of the subject's gaze. These elements are combined in such a way as to balance the composition of the artwork (a spot of bright red to the right, for example, might be balanced by the subject's gazing off to the left). In addition to employing all of this in his film, Godard has the further advantage of being able to use motion as a compositional element. Here, the question of opposition of forces is built into his setting, since weightlifting by definition involves such opposition. Perhaps a symbolic reading could clarify Godard's take on the "moral" of the story. Such a reading would likely emphasize that the mere opposition of forces, rather than the triumph of one over the other, serves to make the subject stronger. In any case, the opposition of motion is present in almost every shot (**5–10**, **13**, **15–34**, and **39–42**). In **26**, for example, a bodybuilder is staring fixedly front right while he raises a barbell up and down.[29] W1 approaches from screen left and hands a knife to W2, who comes on from front right. W2 then tosses the knife off front right and moves to the builder, facing him (i.e., angled back left). In **34**, where the sequence begun by **26** is seen in its entirety, W1 is shown crossing from screen left to screen right, behind the barbell rack that frames the builder. A summary of the motion of Shot **34** is shown in figure 5.

[29]The term "front right" refers to the right side of the image's foreground, whereas "back left" would refer to the left side of the background. "Screen left" and "screen right" will be used to denote the left and right sides of the image from the perspective of the viewer.

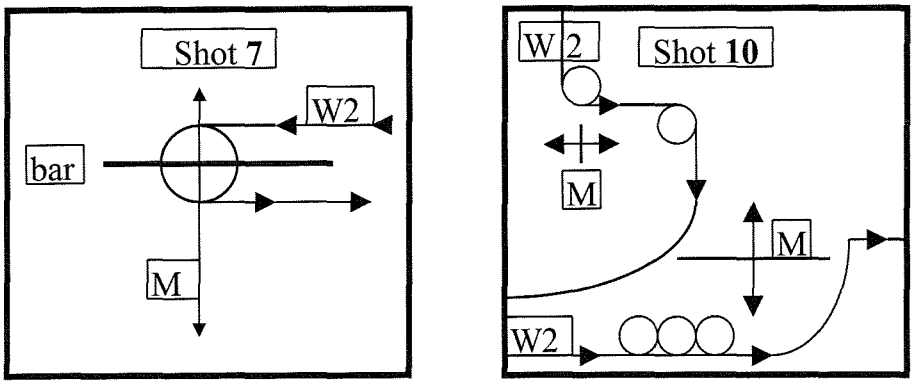
Figure 5. Motion in shot **34**



Of course, motion versus stasis is also a motif in the film. As Cook points out, the posed (static) shots that occur throughout the film create a kind of symmetrical design: **1** and **3**, which show W1 and W2, respectively, each posed with two builders, are mirrored by **39–41**, in which they pose together as the bodybuilders leave the gym. Shot **19**, a close-up in which the two women lip-synch part of the text of II/v, can be considered the axis of symmetry, and **11–12** and **36–37**, all of which show the women posing, are arranged around that axis.

In keeping with the painterly analogy, shape (circular vs. linear) can also be regarded as motivic in Godard's film. In general, the builders are associated with right angles and straight lines, while the women are associated with circular movements. In **7**, for example, a builder is shown doing pull-ups on a wall bar. W2 enters from screen right, circles him twice, and exits off right again. In **10**, another lifter is shown lying on a bench, with W1 attending him. W2 appears in the background and heads toward the camera, whirling as she advances, then disappears off screen left. Seconds later, she reappears and spins across the screen in the foreground, stopping to tap W1 on the shoulder before heading off screen right. The contrasting motions of these two scenes are summarized in figure 6. Further examples of the motif occur in **7**, **17–18**, and **26**, where circular weights and straight bars are juxtaposed.

Figure 6. Motion in shots **7** and **10**



Another powerful motif in Godard's film, height (high vs. low), is used to symbolize the weakening of Armide's will and her capitulation to Renaud. In **5**, for instance, W1 is shown bent over at the waist, scrubbing a table. As the shot progresses, she sinks into a chair, then lowers her head to her chest, progressively diminishing her physical stature and, consequently, her onscreen presence. In the following shot (**6**), W1 reappears, standing, and begins to wipe down a tattooed weightlifter in the foreground. As his physique begins to have an effect on her, she sinks to an upright kneeling position, then down to rest on her calves, and finally, lowers her head in defeat, dropping her cloth to the ground. Her final abasement is shown in **14**, where she appears beneath a table on all fours, scrubbing the floor. The culmination of this motif occurs in **38**, where both women are shown sitting on the floor (in front of the table shown in **14**) with heads down; they have sunk as low as they can go.

Finally, the use of water and the cleaning actions related to it (scrubbing, wiping, washing) can also be considered a physical motif in *Armide*. In **5** and **23**, W1 is shown vigorously scrubbing a table; W2 does the same in **8** and **21**. In **6**, **7**, and **10**, they wipe down the bodybuilders, though **10** seems to put an end to this particular activity when W1, lost in reverie, drops her washcloth. In **14**, W1 is shown with a bucket of water, washing the floor beneath a table, while in **38**, both women are shown seated on the floor (in front of the same table) with the bucket of water between them. Shot **25** presents the longest washing sequence: a 35" shot of W2 washing something (presumably dishes) in an offscreen sink.

Obviously, all of these physical motifs are interconnected; they work together to achieve the complete visual effect of the film by establishing a set of visually salient features for the men and the women and placing them in opposition. A summary of these associations is given in figure 7.

Figure 7. Visual associations in Godard's *Armide*

Women (Armide):	Static/Circular/Horizontal/Low
Men (Renaud):	Active/Linear/Vertical/High

Cultural and Cinematic Codes

The notion of codes, both cultural and cinematic, explored above with reference to the music of *Armide*, also provides a useful point of reference here. The last physical motif discussed—the use of water and scrubbing—has particularly strong cultural resonance, connoting both servitude (the women serve the men as maids, washing and cleaning) and attempted cleansing (the women try to rid themselves of their feelings for the lifters by washing, like Nellie in *South Pacific*, who sings "I'm gonna' wash that man right outa' my hair!"). The images of machines convey a sense of relentless motion and emotionless automation, while the use of nudity conveys sensuality and desire. Both of these connotations are contradicted, however—the latter by shots of the naked women in poses that Cook calls "redolent of classical or classicizing art,"[30] which freeze their sensuality into an abstract design, and the former by occasional glimpses of the difficulty that the builders have in maintaining the seemingly "automatic" motion of weightlifting.[31]

[30]Cook, 218. These poses have a number of other potential resonances as well, including mime (the womens' final pose is strongly reminiscent of the mime's "trapped in a box" routine).

[31]See, in particular, Shots **20** and **22**, where the builder in the frame grimaces and occasionally glances downward to check his movements.

Conclusion: Evaluating "Armide"

In *Film Art: An Introduction*, David Bordwell and Kristin Thompson present four criteria for evaluating the success of a film: coherence (unity), intensity of effect, complexity, and originality.[32] Godard's film, with its use of chiasmatic form, physical motifs, cross-fading, montage, and many other techniques, is able to combine all four. On the one hand, its unity is assured by the repetition of the various motifs and by the use of symmetrical formal designs, while on the other it is strikingly original in its reordering of musical fragments from the opera and in its choice of setting and shot sequence. The intensity of its effect is achieved with simple means (stark contrast, repetition, juxtaposition), but it is nonetheless a complex piece of work, particularly in terms of its rhythms and structures, as the above analysis has shown.

[32]Bordwell and Thompson, 53.

Appendix 1. Libretto for *Armide*, II/v and III/I
(ellipses indicate dramatic pauses rather than textual omissions)

Act II, Scene 5

Armide, holding a dagger in her hand

Enfin, il est en ma puissance,	At last, he's in my power,
Ce fatal ennemi, ce superbe vainqueur.	This fatal foe, this proud victor.
Le charme de sommeil le livre à ma vengeance.	Sleep's charm delivers him to my revenge.
Je vais percer son invincible coeur.	I'll pierce his heart, invincible.
Par lui, tous mes captifs sont sortis d'esclavage,	'Twas he who freed my captive slaves.
Qu'il éprouve toute ma rage . . .	Now he may feel my rage . . .

Armide goes to strike Renaud, but cannot execute her plan to murder him

Quel trouble me saisit, qui me fait hésiter!	What motion seizes me and makes me stay?
Qu'est-ce qu'en sa faveur la pitié veut me dire?	What is't that Pity'd say to me for him?
Frappons . . . Ciel! qui peut m'arreter?	Come, strike! Ye gods, what holds me back?
Achevons . . . je frémis! Vengeons-nous...je soupire!	Now to it . . . I tremble! Revenge . . . I sigh!
Est-ce ainsi que je dois me venger aujourd'hui?	Is it thus that today I'm avenged?
Ma colère s'eteint quand j'approche de lui.	My anger dissolves whene'er I approach.
Plus je le voie, plus ma vengeance est vaine.	The more I behold him, the vainer my rage.
Mon bras tremblant se refuse à ma haine.	My trembling arm refuses me my hate.
Ah! Quelle cruauté de lui ravir le jour!	Ah! What cruelty 'twould be to take his life!
À ce jeune héros tout cède sur la terre.	To this young Hero everything gives way.
Qui croirait qu'il fût né seulement pour la guerre?	Who'd think that he was born for War alone?
Il semble être fait pour l'Amour.	He seems made but for Love.
Ne puis-je me venger à moins qu'il ne périsse?	Is't only be his death I'd be avenged?
Hé! ne suffit-il pas que l'Amour le punisse?	Ah! Would Love's punishments not suffice?
Puisqu'il n'a pas trouver mes yeux assez charmants,	Since he found my eyes not charming enough,
Qu'il m'aime au moins par mes enchantements,	Then by my spells as least I'll make him dote,
Que s'il se peut, je le haisse.	That I may hate him if I can.

Act III, Scene 1

Ah! si la liberté me doit être ravie,	Ah! If of Liberty I am bereft,
Est-ce à toi d'être mon vainqueur?	Is't thou must be my conqueror?
Trop funeste ennemi du bonheur de ma vie,	Too fatal foe of my life's happiness,
Faut-il que malgré moi tu règnes dans mon coeur?	Must thou, despite me, rule within my heart?
Le désir de ta mort fût ma plus chère envie,	Your death was my greatest wish,
Comment as-tu changé ma colère en langueur?	How hast thou changed my anger to sighs?
En vain, de mille amants je me voyais suivie,	In vain I saw a thousand suitors follow me,
Aucun n'a fléchi ma rigueur.	None gave my rigor pause.
Se peut-il que Renaud tienne Armide asservie?	And can Renaud now hold Armide in thrall?

Appendix 2. Shot list for Godard's *Armide*
(adapted with permission from Cook, 254–56)

Time	Duration	Shot	Summary
0'09"	11"	**1**	Woman 1 and two men, posing (seen from below).
0'20"	4"	**2**	Text: "I yield to / This victor / By pity / I'm won."
0'24"	9"	**3**	Woman 2 and two men, posing (seen from below).
0'33"	3"	**4**	Text: "My greatest wish / Was / That thou mightst lie / Dead."
0'36"	40"	**5**	W1 wiping a table; she sits down and touches her heart.
1'16"	23"	**6**	Bodybuilders. W1 mops one and kneels before him.
1'39"	23"	**7**	Bodybuilder on a wall rail. W2 mops him, embraces him, and runs off.
2'02"	37"	**8**	W2 wiping a table, seen from below. Same movements as **5**.
2'39"	24"	**9**	Bodybuilders exercising; women pass through them.
3'03"	33"	**10**	A weightlifter, reclining; W1 attends to him. W2, in the background, whirls around and touches W1 on the shoulder; W1 moves to the other side of the weightlifter. W2 again touches her on the shoulder and whirls around.
3'36"	5"	**11**	W1 and W2 naked; W1 moves forward to pose.
3'41"	5"	**12**	Close-up of W1 and W2 posing.
3'46"	12"	**13**	Close-up of three bodybuilders exercising.
3'58"	28"	**14**	W1 on hands and knees, wiping under a table.
4'26"	10"	**15**	Close-up of a bodybuilder's arm.
4'36"	16"	**16**	Close-up of a weightlifter (first his midriff, then his head).
4'52"	44"	**17**	Another weightlifter, reclining. W1 joins him, and the weightlifter sits up. W2 approaches, passes a knife to W1, who holds it up to the weightlifter's back. W2 takes the knife.
5'36"	31"	**18**	W1 bares and covers her breasts (a pun on "my prisoners have been freed from bondage"), then takes the knife and holds it to the weightlifter's back.
6'07"	31"	**19**	Close-up of W1 and then W2, each lip-synching with the music.
6'38"	1"	**20**	Bodybuilder lifting weights, one in each hand.
6'39"	5"	**21**	W2 wiping a table, with W1 in the background.

Appendix 2. (continued)

Time	Duration	Shot	Summary
6'44"	18"	**22**	As **20**.
7'02"	6"	**23**	As **21**, but W2 and W1 have switched places.
7'08"	5"	**24**	W1 and W2 naked, facing a bodybuilder; W2 holds up a knife; W1 holds her other arm.
7'13"	37"	**25**	Close-up of W2's head; she is washing up.
7'50"	6"	**26**	W2, naked, approaches a bodybuilder; W1 passes the knife; W2 throws it away and turns to the bodybuilder.
7'56"	1"	**27**	Another bodybuilder's face, looking at the camera.
7'57"	4"	**28**	As **26**, but W2 wears her overall around her waist; W1 pulls it off.
8'01"	2"	**29**	As **27**, with the bodybuilder's head rotating clockwise and back again.
8'03"	4"	**30**	As **26**; W1 passes the knife; W2 throws it away.
8'07"	3"	**31**	As **29**.
8'10"	6"	**32**	As **26**; W1 passes the knife; W2 throws it away and turns to the lifter.
8'16"	8"	**33**	As **29**.
8'24"	28"	**34**	As **26**; W1 pulls off W2's overall and passes the knife; W2 throws it away and turns to the bodybuilder, then leans on his chest. W1 moves behind them to the right and says "Il semble être fait pour l'Amour."
8'52"	5"	**35**	A different bodybuilder's face, looking off screen right.
8'57"	23"	**36**	W1 crouches against W2 and says "Il n'a pas trouver mes yeux assez charmants;" W2 strokes her hair; W1 repeats the text.
9'20"	11"	**37**	W2 crouches against W1, who strokes her hair. W2 says "Ah, ce que j'aimerais le détester."
9'31"	18"	**38**	W1 and W2, in overalls, sitting on the floor.
9'49"	17"	**39**	W1 and W2, naked, posing; the men pass in front and then behind.
10'06"	19"	**40**	Close-up of W1 and W2, posing.
10'25"	12"	**41**	Close-up of W1 and W2; men pass in front. W1 shouts "Non!" W2 shouts "Oui!"
10'47"	13"	**42**	As **41**, but with heads shifted to opposite angle. W1: "Non!" / W2: "Oui!"

Appendix 3. Sound cues for Godard's *Armide*
(All overlappings of ambient sounds and music are listed as separate cues)

Cue	Time	Duration	Content
1	0'00"	21"	**III/I**—prelude
2	0'21"	12"	gym—voices, clanking
3	0'33"	20"	III/I—aria
4	0'53"	15"	train—whistle/rumble
5	1'08"	6"	III/I—aria (+ train)
6	1'14"	6"	train, machines
7	1'20"	15"	III/I—aria (+ machines)
8	1'35"	7"	machines
9	1'42"	6"	III/I—aria
10	1'48"	7"	train, leather creaking
11	1'55"	23"	III/I—aria (+ train)
13	2'21"	7"	gym
14	2'28"	8"	III/I—aria
15	2'36"	5"	gym
16	2'41"	6"	(+ cello—III/i postlude)
17	2'47"	7"	gym
18	2'54"	10"	**II/iv** (snatches—intro.)
19	3'04"	5"	silence
20	3'09"	30"	II/iv—chorus
21	3'39"	7"	**III/iv**—march (intro.)
22	3'46"	6"	II/iv (+ III/iv)
23	3'52"	6"	II/iv—III/iv comb.
24	3'58"	17"	II/iv
25	4'15"	4"	silence
26	4'19"	11"	**II/v**—prelude
27	4'30"	6"	gym (metallic rasp)
28	4'36"	7"	II/v
29	4'43"	8"	silence (+ breathing)
30	4'51"	10"	II/v
31	5'01"	6"	(+ train)
32	5'07"	1'09"	II/v—aria
33	6'16"	9"	(+ voices)

Appendix 3. (continued)

Cue	Time	Duration	Content
34	6'25"	14"	(voices)
35	6'39"	19"	**III/iv**—prelude
36	6'58"	2"	**III/iii**—prelude
37	7'00"	7"	(water)
38	7'07"	9"	III/iii
39	7'16"	11"	**III/iv**—Hate (+ water)
40	7'27"	10"	water/dishes
41	7'37"	6"	**III/iii**
42	7'43"	2"	water/dishes
43	7'45"	5"	voices
44	7'50"	6"	**II/v**
45	7'56"	5"	(clank—machine)
46	8'01"	6"	(clank—machine)
47	8'07"	9"	(clank—machine)
48	8'16"	20"	(clank—machine)
49	8'36"	5"	(clank—knife)
50	8'41"	5"	silence
51	8'46"	3"	words
52	8'49"	9"	II/v (+ train)
53	8'58"	15"	words
54	9'13"	1"	words
55	9'14"	2"	II/v
56	9'16"	5"	II/v
57	9'21"	14"	words
58	9'35"	14"	clanking, water, voices
59	9'49"	25"	**III/iv**—Hate, prelude
60	10'14"	11"	**II/v** (+ **III/iv**)
61	10'25"	8"	II/v
62	10'33"	6"	"Non!" (spoken)
63	10'39"	4"	III/iv—Demons
64	10'43"	8"	"Oui!" (spoken)
65	10'51"	8"	"Oui!" (spoken)